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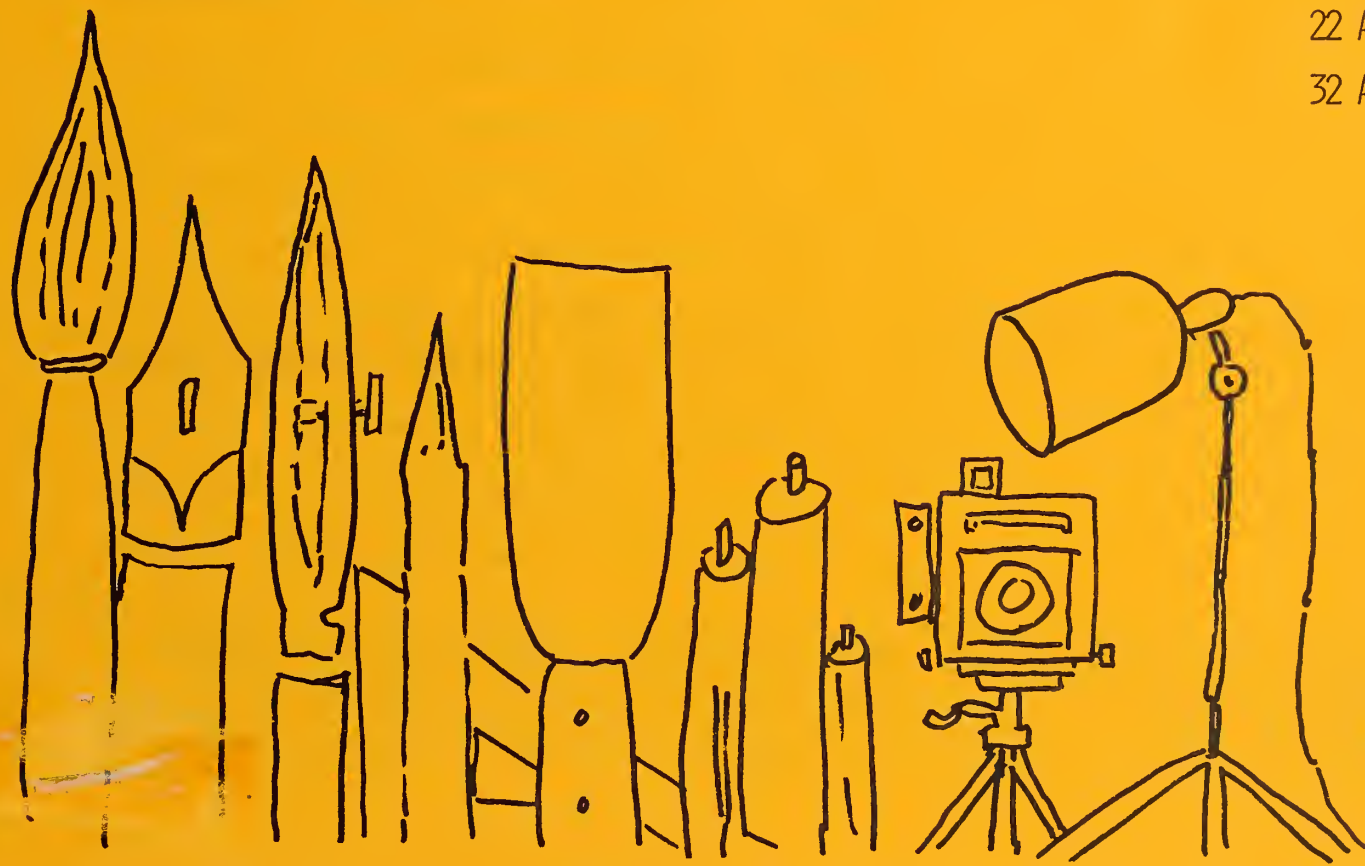
# VISUAL COMMUNICATIONS

## COMMERCIAL ARTS

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32 A B C



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## A C K N O W L E D G E M E N T S

The Department of Education acknowledges with appreciation the contribution of the following Graphic Career Field Ad Hoc Committee members to the preparation of this guide.

### VISUAL COMMUNICATIONS AD HOC COMMITTEE

- D. Broadbent - Western Canada High School, Calgary
- R. Everett - Central Memorial High School, Calgary
- J. Greffen - Bowness Composite High School, Calgary
- D. Hanington - Central Memorial High School, Calgary
- W. Ilchuk - St. Joseph's Composite High School, Edmonton
- B. Povaschuk - Harry Ainlay Composite High School, Edmonton
- W. Rohrlack - Harry Ainlay Composite High School, Edmonton
- A. A. Day - Department of Education, Edmonton, (Chairman)
- J. C. Smith - Department of Education, Calgary, (Secretary)
- Dr. J. D. Harder - Department of Education, Edmonton.

NOTE: This Curriculum Guide is a service publication only. The Senior High School Program of Studies contains the official statement concerning Senior High School Commercial Arts. The information contained in the Guide is prescriptive insofar as it duplicates that contained in the Program of Studies. This Guide contains content, methods of developing the concepts, suggestions for the use of teaching aids and lists of additional reference books.



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## I. INDUSTRIAL EDUCATION

Industrial Education is a program consisting of courses which provide a continuum of experiences, starting with exploratory activities in the junior high school and expanding in the high school to the development of skills related to career fields. This development of the student's skills is planned for through courses in industrial arts and vocational education culminating in on-the-job work experience, or entry into a job or post-high school institution for further education.

The program consists of courses ranging from those designed for an exploration of the technologies and trade areas to units of practical preparation for a career. In the process, the courses develop the student's knowledge of himself, his talents and his skills.

The Industrial Education course "guides" provide the teacher with an outline of the topics, generalizations and concepts selected as most relevant for the physical and mental development of the students and the logical development of the subject area in accordance with the resources of the school in both teaching personnel and facilities.

The guide leaves much scope for the teacher to develop content related to the topics, especially in writing behavioural objectives describing specific changes in student behaviour anticipated from the learning tasks.

It is expected that each school district will develop a program of Industrial Education appropriate to the fulfilment of the needs of its student clientele.

## II. OBJECTIVES

### A. Industrial Education Objectives

The general objectives of Industrial Education complement the aims and objectives of the secondary school. The objectives of Industrial Education are to:

1. provide students with the curriculum content designed to develop fundamental tool and procedural skills which help prepare them to enter a family of occupations.
2. provide students with courses that serve as vehicles which help them relate their academic knowledge to vocational competencies.

3. provide students the opportunity to develop basic competencies, both academically and in work skills, to enter either a job or a post-high school institution for further education.
4. provide students with the environment whereby they may develop sound attitudes, acceptable work habits, and achieve a feeling of accomplishment.

#### B. Visual Communication Career Field Objectives

The Visual Communications career field should provide an opportunity to:

1. introduce students to the career opportunities and activities in the field of Visual Communications.
2. enable the students to develop the knowledge, craftsmanship, skills and standard of performance necessary for job entry or entry into post-secondary institutions.
3. help students develop an awareness of the principles and elements of design and apply these to the various fields of Visual Communication.

#### C. Major Area of Study Objectives

The specific objectives of the Commercial Art program are in harmony with the purposes of the Industrial Education Program and are as follows:

The Commercial Arts courses shall provide students the opportunity to:

1. learn and work in an environment that enables them to make a realistic assessment of themselves, their interests and aptitudes as they relate to Commercial Art.
2. develop habits and attitudes acceptable to the trade concerning safety, working relationships, and efficient use of time and material.
3. develop basic competencies in the use of tools, materials and processes that may be used to gain advanced placement in apprenticeship, technical institute programs or on the job.

### III. EVALUATION

Evaluation of student growth should be based on stated behavioural changes and specific criteria understood by the students. Allowance should be made for both self and teacher evaluation and in some cases peer evaluation. Evaluation should further be based on the three domains of learning as defined by an Alberta committee of Industrial Education teachers. Their categories are as follows:

- a. Verbal and Written Communication
- b. Personal Growth
- c. Manipulative Skills

The weighting given each of the three measures will depend on the nature of the behaviour being evaluated. For a more detailed treatment of evaluation see the Industrial Education Handbook.

#### IV. ORGANIZATION

##### A. Guide Organization

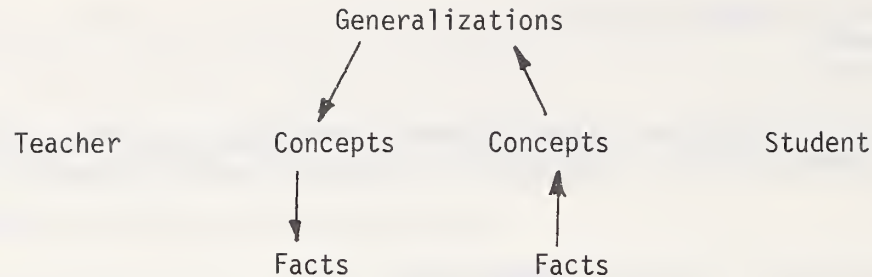
The course guides are developed on the following pattern:

1. Topic: Each course is subdivided into a number of topics.
2. Generalization: The main generalization or "big" idea that students should learn follows each topic.
3. Concepts: The concepts divide the topic into the teaching components. They give more direction on specific areas that should be studied.
4. Behavioural Objectives: These describe specific changes in student behaviour which result from learning tasks he performs.

The guide gives a few sample behavioural objectives. It is the responsibility of the teacher to develop as many behavioural objectives as he can teach in the time available.

Facts are taken to be items of specific information, concepts are categories of information and generalizations express the relationship between concepts.

In planning a lesson, the teacher moves down this hierarchy whereas in learning, the student begins with facts and moves upward.



5. Suggested Activities: A few suggestions are made as to the types of activities that could be used to achieve the behavioural objectives.
6. Resource Materials: This column suggests where materials may be obtained. Teachers should record items as they identify them.

## B. Commercial Art Program Organization

### 1. Program Description

The Commercial Art modules give students the opportunity to learn the theory and skills necessary in the Commercial Art trade. They will learn to identify and use the equipment and the materials commonly used in the industry. Their projects may include activities ranging from advertising to signs. In the process they will learn about the trade, job opportunities, business practices and enough skills to get a job, or enhance their avocational interests.

### 2. Organization of Majors

The major is divided into seven five-credit modules. Entry into the major is through Visual Communications 12. The second and third level modules ("22" and "32") are not sequential, except 32C which cannot be taken until a student has completed 30 credits in the sequence.

Commercial Art 32C is the last course in the sequence and can be used to:

- a. provide greater depth to a module taken previously.
- b. take work in actual Commercial Art under a work study plan whereby the Commercial Art teacher supervises the student on the job. The student must be under the supervision of competent craftsmen while on the job.



In addition to the modules set out in the major for Commercial Art a student may select modules designated as minors. These are normally the first level or introductory courses of the area, e.g. Drafting would be Drafting 12.

Some students may take only a few modules in a major area as a supplement to their academic program or they may broaden their selection to other career fields. The scope of the Industrial Education program allows the flexibility necessary for the program to be tailored to meet the interests and needs of the individual class or student.

The chart on Page 5 gives a graphic description of the Commercial Art program. Each module is identified and the sequences are indicated by lines, e.g. After a student has completed one of Visual Communications 12 or Industrial Education 10 he/she may advance to any module to which the solid line leads. In this case any of 22A, 22B, 22C, etc. Only 32C requires that all modules before it be completed.

Once a student has enrolled in a "22" or second level course he may also select modules from the minor fields. Minors for which grants are available are listed on the chart.

Students may find some of the courses in the listed related fields beneficial to their career program development. They are encouraged to take them even though these related courses are not supported by special grants.

### 3. Facility Organization

The organization of the physical facilities is in part determined by the original plan. There are however adjustments that can be made in the layout by the teacher to accommodate his/her style of teaching. The number of students in a class affects the way the lab or shop is organized. While most of the shops in Alberta are designed for 16 to 20 students, a number of factors must be considered in the final assignment of class load. These factors include:

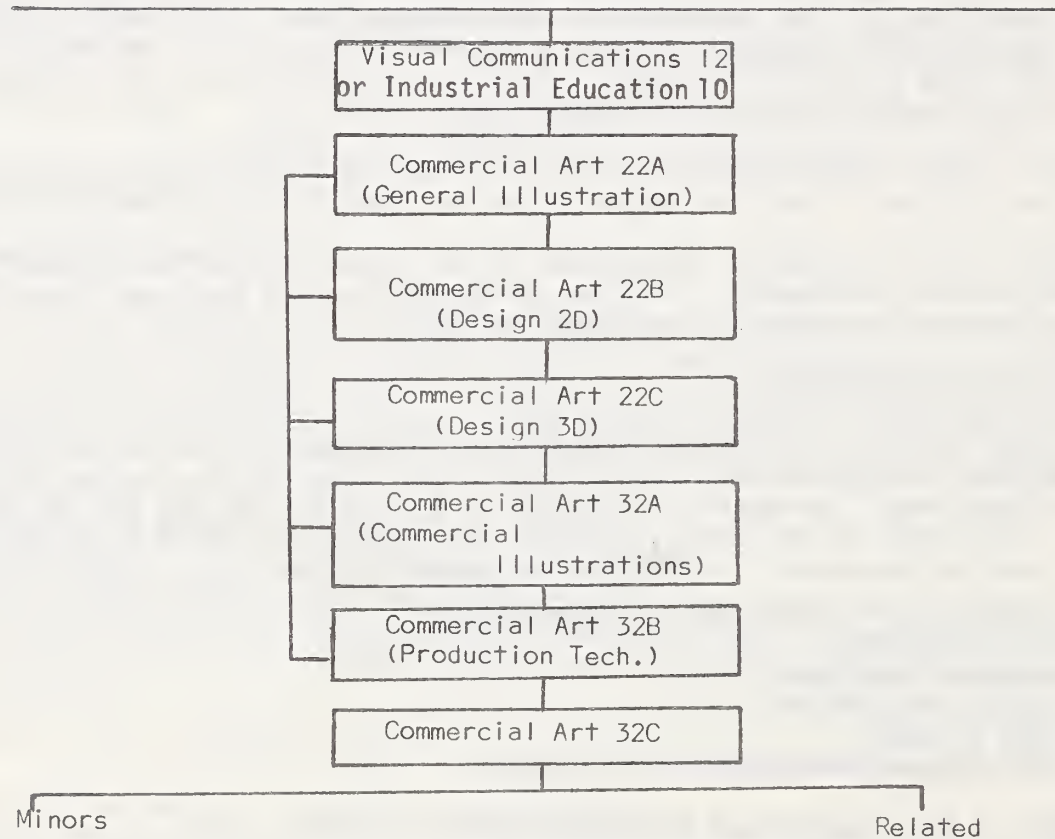
1. physical size of the shop or laboratory
2. type of student
3. amount of equipment
4. type of programming
5. type of course
6. training and experience of the teacher.

Safety of the students and their opportunity to obtain teacher contact are important considerations when class loads are determined.

CAREER FIELD

VISUAL COMMUNICATIONS

Commercial Art

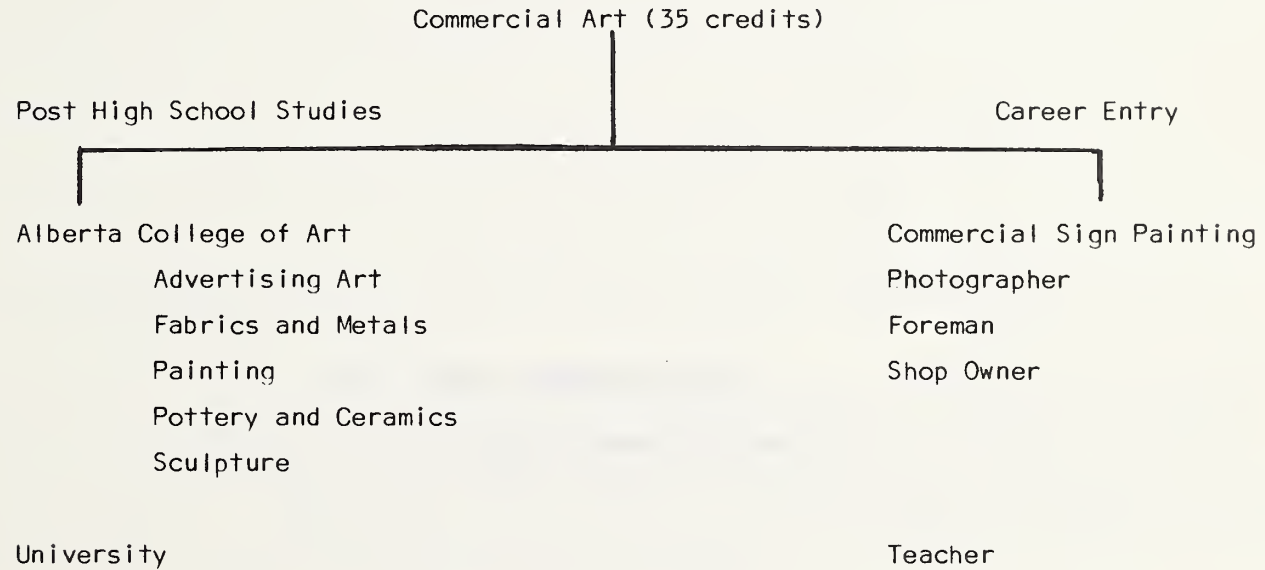


Minors  
Drafting  
Graphic Arts  
Performing Arts

Related  
Work Experience  
Industrial Arts  
Business Education

## V. CAREER OPPORTUNITIES

Students taking all or part of the Commercial Art program may look forward to the following career opportunities:







VI. VISUAL COMMUNICATIONS

1. Visual Communications 12



## INTRODUCTION

Visual Communications 12 is the first module in the Visual Communications field and allows students to advance to one of the three majors: Drafting, Graphic Arts and Commercial Arts.

This introductory unit of Visual Communication is organized in the following manner:

- Material related to the three majors is identified as COMMON.
- All Commercial Art content of this course is found under that title.
- All Drafting content of this course is found under that title.
- All Graphic Arts content of this course is found under that title.

The generalization relates to the three career fields; concepts relate directly to the career field they appear under.

Concepts are arranged numerically. When it is necessary to further define a concept these points are arranged alphabetically. Following each concept are found the suggested Behavioural Objectives and Activities. These are meant to be a guide for the curriculum-user so that he may effectively and efficiently plan his program in order that the desired learning can take place. The content of this course is very broad so it is hoped that the user will read the entire curriculum and plan his course around the material he is able to teach considering his own background and the equipment available.

## I. OBJECTIVES

The objectives of Visual Communications 12 are:

1. to provide a practical environment which will enable a student to make a more realistic assessment of his interests and aptitudes.
2. to develop basic knowledge, understanding and appreciation of visual communications materials and processes.

## II. CONTENT SUMMARY

1. Introduction to common units
  - relationship of commercial art, graphic arts and drafting
  - relationship with industry
  - occupational information
2. Image creation
  - a. Commercial art
    - basic drawing
    - composition and design
    - symbols
    - layout
  - b. Drafting
    - shape
    - dimensioning
    - symbols
  - c. Graphic arts
    - typographical composition
    - layout
    - symbols
3. Conversion processes
  - a. Commercial art
    - image conversion
  - b. Drafting
    - reproducing drawings
  - c. Graphic arts
    - photography
    - plate making
    - stencil duplicating
4. Production processes
  - a. Graphic arts
    - relief printing
    - stencil
    - materials
    - flexography

5. Finishing procedures  
-bindery (optional)

III. REFERENCES

Prime References

- \*Cogoli, John F. *Photo-Offset Fundamentals*. 2nd Ed. McKnight and McKnight Publishing Co., Bloomington, Illinois.
- \*Bockus. *Advertising Graphics*. Macmillan, 1974.
- \*Eisenberg and Kafka. *Silk Screen Printing*. McKnight and McKnight Publishing Co., Bloomington, Illinois, 1957.
- \**The Life Library of Photography*. Time-Life Books, Chicago, Illinois.
- Time - Life Book*. Chicago, Illinois.

Secondary References

- Gollwitzer, Gerhard. *The Joy of Drawing*. Sterling Publishing Co. Inc., New York, 1967.
- Delmar Publishers Inc. *Printing Layout and Design*. Thos. Nelson and Son Ltd., Toronto, Ontario.
- Epstein, Samuel and David W. DeArmond. *How to Develop, Print and Enlarge Pictures*. Grosset and Dunlap, New York, 1970.
- McMurtrie, Douglas C. *The Book: The Story of Printing and Bookmaking*. Oxford University Press, Toronto, Ontario.
- Polk, Ralph W. *The Practice of Printing*. Chas. A. Bennett Co. Inc., Peoria, Illinois.
- Reddick, Dewitt C. *Journalism and the School Paper*. D.C. Heath and Co., Boston, Mass.
- Rowland, Kert. *Learning to See*. (series) Van Nostrand Reinhold.

Recommended Periodicals

\**Canadian Printer and Publisher*. MacLean-Hunter Publishing Co., Toronto, Ontario.

*Industrial Arts and Vocational Education*. The Bruce Publishing Co., Milwaukee, Wisc.

*School Shop*. Prakken Publications, Ann Arbor, Michigan.

\* Most Useful

## IV. CONTENT

Generalizations, concepts and behavioural objectives are outlined on the following pages. Teachers are expected to develop additional behavioural objectives and activities to supplement the identified content and maintain relevancy.

Topic 1: INTRODUCTION

Major: Commercial Art

Generalization A: A meaningful foundation is necessary for a successful and safety conscious vocation in the career field of Visual Communication.

Course: Visual Communication 12

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p style="text-align: center;">COMMON</p> <p>1. Commercial Art, Drafting and Graphic Arts - their relationship.</p> <p>2. Traditions and developments of Visual Communication subject areas.</p> <p>3. Relationship with industry.</p> <p>4. Occupation information.</p>		<p>The student will:</p> <p>a. given the necessary information demonstrate by means of an oral or written report the relationship among the Visual Communication career fields.</p> <p>b. given adequate references, orally state the significant historical events related to Commercial Arts, Graphics and Drafting.</p> <p>c. given the necessary information, write a one page report on the relationship of the Visual Communication course to industry.</p> <p>d. given the necessary information about careers related to Visual Communication, realistically define his vocational aspirations.</p>	<p>Field trip to a large newsnaner company and a drafting business.</p> <p>Films.</p> <p>Panel discussion.</p> <p>Field trip to various businesses.</p> <p>Lecture.</p>	<p>A B Dick Graphic Communication Film Strips</p> <p>16 mm Sound, Color, 23 Minutes, 1969. <u>Graphic Communications - We Used to Call it Printing.</u></p> <p><u>Ideas Won't Keep.</u> 80 slides with script and tape. Kodak.</p>

Notes:



Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
5. Safety.		e. given the necessary instructions, correctly demonstrate as well as correctly fill reports on good safety practice on all equipment and materials in the visual communication laboratory.	Demonstration	

Notes:



Generalization B: Image creation is a process of translating ideas into meaningful visual symbols to meet the needs of the customer.

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>COMMERCIAL ART</p> <p>1. Basic Drawing</p> <p>(i) Exnerimental Drawing.</p> <p>(ii) Constructive Drawing.</p>		<p>The student will:</p> <p>a. create spontaneously, imagina- tive free forms and composition involving non-objective and objective material in a variety of techniques and media without preliminary sketching.</p> <p>b. draw accurately in line the four basic forms; cone, cube, cylinder and sphere in a way that demonstrates his under- standing of the construction of these forms.</p> <p>c. draw accurately in tone the four basic forms in a way that describes the volume of these forms, his understanding of the medium used and the principles of light and shadow.</p>	<p>Draw freehand borders with continuous pencil line, crossing the shape with parallel lines, diagonals, etc. Experi- ment with "s" shapes, circles, leaf or tree forms etc.</p> <p>Draw basic forms freehand in line with construction and hidden lines in color or dotted line.</p> <p>Draw groupings of basic forms against contrasting backgrounds with a variety of light sources. Use a variety of media and tech- niques such as charcoal, conte, wash, pen and ink etc.</p>	

Notes:

Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
(iii) Expressive Drawing.		<p>d. given various stimuli, interpret a variety of ideas or concepts in terms of design or pictorially.</p> <p>e. interpret in stylized fashion and/or representationally, a variety of subject matter such as still life, landscape, plant forms and other natural and man-made objects using a variety of media and techniques.</p> <p>f. represent the human figure in a variety of poses through the use of rapid observation and careful study using a variety of techniques and media.</p> <p>g. demonstrate his understanding of the basic proportions of the human figure and represent these accurately.</p>	<p>Interpret pictorially or with a design, poetry or prose portraying a particular mood or emotion.</p> <p>Outdoor sketching. Illuminated still life compositions. Detailed drawings of objects and textures.</p> <p>Draw rapid gesture poses, group poses, flash poses, moving poses, etc.</p> <p>Draw careful contour studies co-ordinating eye and hand movement.</p> <p>Draw mass or volume studies using broad media such as charcoal, conte or wash.</p>	

Notes:

Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>2. Composition and design.</p> <p>- Elements are the "tools" of design. Principles are the methods of using these tools.</p> <p>(i) Elements of Design.</p> <ul style="list-style-type: none"> <li>- line</li> <li>- direction</li> <li>- shape</li> <li>- size</li> <li>- value</li> <li>- texture</li> <li>- color</li> </ul> <p>(ii) Principles of Design.</p>		<p>h. represent various animal forms in a variety of styles using various techniques and media.</p> <p>The student will:</p> <p>a. create designs using one or more of the design elements in a way that demonstrates his understanding of the function and expressive qualities of these elements.</p> <p>b. through various means show by his work his ability to recognize design in nature, man-made and natural objects, architecture etc.</p> <p>c. organize the elements of design according to design principles to create an aesthetically sound composition.</p>	<p>Field trips to zoos or museums Pictorial reference</p> <p>Demonstrations Create designs with a variety of line in various techniques Texture collages Cut out shapes in different values or colors to create design</p> <p>Films Discussions Collection of pictures for design notebook Interpret drawings or pictorial material as design</p>	

Notes:







Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p style="text-align: center;">DRAFTING</p> <p>1. Shape. The shape of an object can be a 2D surface</p> <p>(i) Orthographic Axonometric.</p> <p>(ii) Oblique Projection.</p> <p>(iii) Perspective.</p>		<p>tions, embodying good composition, design and typography.</p> <p>The student will:</p> <p>a. given an object and a set of drafting equipment, select the correct views required to show the complete shape of the object and <b>correctly draw</b> those views.</p> <p>b. given an orthographic multiview drawing of an object, produce an axonometric drawing either freehand or using instruments.</p> <p>c. given an object drawn in multi-views, sketch the object or draw the object with instruments using oblique (cavalier or cabinet) projection.</p> <p>d. given an object, sketch a one point or two point perspective of it.</p>	<p>Draw simple objects.</p> <p>Sketch and draw objects in isometric.</p> <p>Sketch and draw objects.</p> <p>Sketch simple objects, room interiors, building exteriors.</p>	

Notes:

Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>2. Dimensioning. Size must be shown to completely describe an object. Dimensions must be carefully selected and correctly shown.</p>		<p>e. given a simple object, use drawing instruments to locate the picture plane, ground line, horizon station point and vanishing points and draw the one point or two point perspective as required.</p> <p>The student will:</p> <p>a. given a simple object, select the correct dimension to show and place these dimensions on a drawing of the object in a manner prescribed by CSA Mechanical Engineering Drawing Standards.</p> <p>b. given an object, determine the method best suited to describe the shape completely and produce a drawing that is complete, accurate and correctly dimensional.</p>	<p>Produce instrument drawings or simple objects, eg. cube, pyramid odd shaped block</p> <p>Draw objects showing complete size and shape descriptions.</p> <p>Do detail drawings of simple objects.</p>	

Notes:

Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>3. Symbols are used to change an idea to a visual form.</p> <p>(i) Lettering.</p> <p>(ii) Line Language.</p>		<p>The student will:</p> <p>a. given a pencil A or B, speed-ball pen, rapidograph pen or quill pen, produce uniform, vertical Gothic upper and lower case letters and numbers that are correctly proportioned and evenly spaced in words and sentences.</p> <p>b. given an object, draw it making correct use of object lines, hidden lines and center lines as prescribed by CSA Mechanical Engineering Drawing Standards.</p> <p>c. correctly draw extension lines, dimension lines and arrowheads as prescribed in CSA Mechanical Engineering Drawing Standards.</p>	<p>Do practice sheets of lettering Letter on drawing sheets</p> <p>Draw objects showing both interior and exterior details.</p>	

Notes:



Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p style="text-align: center;">GRAPHIC ARTS</p> <p>1. Typographic Composition.</p> <p style="padding-left: 40px;">(i.) Manual and mechanical composition</p> <p style="padding-left: 40px;">(ii.) Justification</p> <p style="padding-left: 40px;">(iii.) Measurement</p>		<p>The student will:</p> <p>a. compose error-free columns and headings of type by manual and mechanical means, using the tools and equipment found in the various visual communication laboratories, to the degree of competence determined by the instructor.</p> <p>b. given a pre-determined piece of copy, set a page of justified copy, either by manual or by mechanical equipment. He will be aware of and be able to apply the rules of straight matter composition regarding word, letter and line spacing.</p> <p>c. accurately apply the printer's system of measurement to all phases of assignments given within the Graphic Arts and Commercial Art units of the Visual Communication Course. This includes tools, equipment, spacing, materials and type.</p>		

Notes:

Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>2. Layout</p> <p>(i) Advertising and commercial layout</p> <p>(ii) Newspaper and magazine layout</p>		<p>The student will:</p> <p>a. given the necessary materials and instruction, create a neat, well-spaced and aligned camera-ready layout from a rough dummy or a comprehensive sketch.</p> <p>b. given the necessary materials and information, create a neat, well-planned newspaper or magazine. The student will pay careful attention to the size and placement of headlines, photographs, windows, related articles, ruling procedures, cutting stories in an appropriate place, cut-off rules, 30's and position of advertisements. The assignment must be carefully checked for errors in grammar, spelling as well as overall neatness.</p>	<p>The student will take a comprehensive sketch prepared in the Commercial Art section of the course. From this he will create a comprehensive layout.</p> <p>Produce a school paper, magazine, program or similar project.</p>	
<p>3. Symbols</p> <p>(i) English for Printers</p>		<p>a. given three paragraphs of copy, demonstrate his understanding of the rules of</p>		

Notes:

Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>(ii) Proofreader's Symbols</p> <p>(iii) Basic Type Styles and Anatomy</p>		<p>hyphenation, punctuation and spelling.</p> <p>b. correctly proofread copy using proofreading symbols, in order to assure neat and accurate composition.</p> <p>c. given the necessary information, correctly identify the basic type styles and the identifying features of each style. He should be aware of the history of type, origin of the alphabet, invention of type and the means of orderly storage of type such as cases, discs, slides, lot raset etc.</p>	<p>Proofread the school newspaper or the daily newspaper.</p>	

Notes:

Generalization C: Symbols and design elements are converted to reproducible elements which can be assembled into a form to facilitate efficient reproduction and distribution of reproducible visual elements.

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>COMMERCIAL ART</p> <p>1. Image Conversion.</p> <p>(i) Elements and principles of composition</p> <p>(ii) Photographic materials</p>		<p>The student will:</p> <p>a. given the necessary instructions and equipment, show his knowledge and understanding of the elements and principles of composition through the results he achieves in his photography assignments. These elements and principles include harmony, proportion, balance, rhythm, simplicity, centre of interest, major and minor motif, framing, baseline, lines, color, depth of field and light (natural and artificial).</p> <p>b. given the necessary information, identify the following photographic materials: film, poly-contrast filters, paper-grades and surfaces and chemicals. He will also correctly demonstrate his ability to use such materials by completing assigned projects.</p>		

Notes:

Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
(iii.) The camera-types, functions, techniques		The student will: <ul style="list-style-type: none"> <li>a. correctly operate adjustable cameras and understand the functions of this instrument and the techniques employed when capturing an image, such as: filters, depth of field, varying shutter speeds, varying apertures and double exposure for a desired effect.</li> </ul>	Still life, nortraiture, displays. Take a series of photographs consisting of 10 still life, 10 portraits, (vary light in each picture), and 10 display. Develon, contact print, enlarge the best, mount them in a booklet bound and constructed by the student. Write a critique on the success.	
(iv.) Developing and printing		<ul style="list-style-type: none"> <li>b. produce good average contrast films and prints and display an understanding of contact printing, enlarging and the chemical processes used in developing film and paper.</li> </ul>		
(v.) Stencil duplicating		<ul style="list-style-type: none"> <li>c. make stencils by using the tuche, glue, laquer stencil and spatter painting processes.</li> </ul>		<u>Silkscreen Printing</u> (See reference list.)

Notes:



Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p style="text-align: center;">DRAFTING</p> <p>1. The photographic method is used as a conversion process in drafting to reproduce original drawings, to make blueprints and to adapt original drawings to new designs.</p> <p style="padding-left: 20px;">(i.) Wet and Dry Copiers</p>		<p>The student will:</p> <p>a. correctly operate and make good quality reproductions of original drawings through the use of the different wet and dry copiers found in the Visual Communication laboratories.</p>		
<p style="text-align: center;">GRAPHIC ARTS</p> <p>1. Photography is used in graphics to produce pictures for stories as well as to reproduce comprehensive layouts in a form which can be mass-produced.</p>				

Notes:

Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>(i.) Photo-Journalism</p> <p>(ii.) Process Camera</p> <p>(iii.) Plate Making</p>		<p>The student will:</p> <p>a. show his mastery of the camera as it was taught in Commercial Art and will be able to apply his knowledge to taking meaningful pictures which can be used in publications to help present a story.</p> <p>b. operate and show his knowledge of the operation of the process camera by making good line shots of assignments made in Commercial Art. He will correctly strip, opaque and mask these negatives so that a plate can be made from them.</p> <p>c. make the various kinds of plates including direct image masters, photographic, Electrostatic and thermal, and demonstrate his understanding of the process by which each type of plate is produced.</p>	<p>The student will prepare a photographic essay of an assigned story or poem. He will develop his film, contact print his negatives, enlarge the best and mount the pictures into a book which will be constructed and bound by the student. He will write a critique on the success of this project.</p>	<p><u>Life Library of Photography</u> (See Reference List)</p>

Notes:

Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
2. Stencil duplicating		The student will:  a. correctly make the various kinds of stencils including mimeograph, thermofax, Gestetner, silk screen, mechanical and energy.		

Notes:



Generalization D: Visual dissemination of reproducible elements must be carried out through the use of rapid, economic, accurate, reliable production processes in order to meet societal needs.

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>GRAPHIC ARTS</p> <p>1. The student in Graphic Arts must learn how to operate the different kinds of reproduction media and materials.</p> <p>(i) Relief Printing</p>		<p>The student will:</p> <p>a. correctly and safely operate the platen press, proofing presses and other letter press equipment which is found in the Graphics lab. Given the proper instruction the student will correctly lock up a chase according to the method chosen by the instructor.</p> <p>b. be aware of the different systems of page imposition and will correctly use whatever system is necessary for any assignment given by the instructor.</p> <p>c. correctly set and read type (8 1/2" by 11" page) upside down from left to right.</p>	<p>Make up a page for a school newspaper.</p>	

Notes:

Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>(ii) Planographic-Grease and Water do not mix.</p> <p>2. Stencil - Mechanical</p> <p>3. Materials</p> <p>(i) Paper</p>		<p>d. properly operate an offset press and understand all the operating functions of this machine. He will run different types of masters including direct image, electrostatic and photo-transfer plates. He will also operate, if available, spirit duplicators, Ditto and Xerox machines.</p> <p>The student will:</p> <p>a. given the necessary equipment and instruction, correctly produce posters and other assignments using type and illustration by making silkscreen stencils from paper, lacquer films and photographic silk-screening materials. He will write a 5-page report on the silk screen process thereby demonstrating his knowledge of the entire process.</p> <p>The student will:</p> <p>a. given the necessary information, choose paper and card stock suitable for any given assign-</p>		

Notes:

Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>(ii.) Ink</p> <p>4. Flexography</p>		<p>ment. He will know how to cut large sheets of stock to produce maximum usage with minimum waste. He will understand paper weights and basic paper sizes.</p> <p>b. correctly choose the appropriate ink for any given job, understand the characteristics of different kinds of ink and be familiar with additives for inks and their use.</p> <p>The student will:</p> <p>a. make rubber stamps and demonstrate his understanding of how this process is related to the flexography process in the printing industry by writing a one page report comparing both processes.</p>		

Notes:

Generalization E: Visual information is distributed in a convenient, orderly, durable form to meet the needs of the consumer.

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>1. Bindery Operations. A product must be finished in a form which makes it marketable.</p> <p>(i.) Assemble</p> <p>(ii.) Binding</p> <p>(iii.) Trimming</p> <p>(iv.) Preservatives</p>		<p>The student will:</p> <p>a. correctly operate the collater, folder, perforator and scorer and paper drill in order to facilitate orderly assembly of printed assignments.</p> <p>b. correctly bind material by stitching, nadding, cerloxing or stapling so that the finished product is in the form of a book or a booklet. He must be able to correctly use a jogger in order to shift the material into a neat, even pile.</p> <p>c. safely operate a manual or mechanical paper cutter in order to trim the rough edges off the finished printed work.</p> <p>d. correctly operate a laminating press in order to make the printed image on some assignments more durable.</p>	<p>Make a color life or laminate covers or signs.</p>	

Notes:

Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
(v.) Packaging and shipping		e. correctly package customer jobs so that they are not damaged in shipping.		
(vi.) Mounting		f. correctly operate a mounting press for the purpose of mounting photographs on backing board and for mounting printed material on matt board.		

Notes:



VI. VISUAL COMMUNICATIONS

2. Commercial Art 22A

General Illustration





## INTRODUCTION

Students may take Commercial Art 22A following an introductory course at the 12 level. This may be Visual Communications 12, Drafting 12 or Industrial Education 10.

## I. OBJECTIVE

The objective of Commercial Art 22A is:

to enable the student to learn the necessary terminology, tools and techniques of illustration, photography, and printmaking in order to communicate ideas and information with accuracy and individuality.

## II. CONTENT SUMMARY

## 1. Introduction

- relationship of commercial art to other areas of visual communications
- occupational opportunities

## 2. Image creation

- design and drawing
- constructive drawing
- expressive drawing
- design in painting
- printmaking.

## III. REFERENCES

\* Indicates primary references.

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#### IV. CONTENT

Generalizations, concepts and behavioural objectives are outlined on the following pages. Teachers are expected to develop additional behavioural objectives and activities to supplement the identified content and maintain relevancy.

Topic I: INTRODUCTION

Major: Commercial Art

Generalization A: The place of Commercial Art within the Visual Communication field; its developments, traditions and its role in industry and society is essential to occupational choice and the understanding of related course contents.

Course: Commercial Art 22A  
(General Illustration)

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<ol style="list-style-type: none"> <li>1. The relationship of Commercial Art to the other areas of visual communication</li> <li>2. Traditions and developments in the Commercial Art area.</li> <li>3. Occupational and educational opportunities.</li> </ol>		<p>The student will:</p> <ol style="list-style-type: none"> <li>a. given the necessary information, demonstrate by written test or report, his knowledge of the relationship of Commercial Art to the Visual Communication field and its traditions and developments.</li> <li>b. given the necessary information about careers related to Commercial Art, by means of written test, demonstrate his knowledge of the opportunities and conditions of employment and the possibilities of post-secondary education.</li> </ol>	<p>Field trips.</p> <p>Speakers.</p>	

Notes:

Generalization B: Image creation is the process of translating an idea into visual form.

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>1. Design in drawing</p> <p>(i.) A review of the elements and principles of design as related to drawing</p>		<p>The student will:</p> <p>a. by means of picture analysis and written test, demonstrate his understanding of the terminology of design theory.</p> <p>b. by means of various assignments, demonstrate his ability to render drawings embodying elements of design such as line, shape, value and texture in accordance with design principles such as balance, rhythm, harmony etc.</p>	<p>Analysis of pictures to study line direction, shape, size, value, texture and color as integral parts of a composition and as opposed to purely subject matter.</p> <p>Experimental drawings using one or more of the design elements.</p> <p>Deriving designs from representational drawings.</p>	
<p>2. Constructive drawing</p> <p>(i.) Basic forms - cone, cube, cylinder and sphere</p>		<p>The student will:</p> <p>a. render accurate volume drawings of the four basic forms in a way that demonstrates his knowledge of the construction of these forms, his understanding of the technique and medium used and the principles of light and shadow.</p>	<p>Draw different groupings of basic and other forms against various backgrounds using varying light sources.</p> <p>Use various techniques and media, e.g. conte charcoal, wash, opaques, tones on toned or textured paper etc.</p>	

Notes:

Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>(ii) Perspective - one and two point</p> <p>(iii) Dimensioning and scaling</p> <p>(iv) Objective Representation                      -Natural forms                      Plant                      Animal                      Human etc.                      -Man-made forms                      architectural                      furniture etc.</p>		<p>b. given the necessary information and instruction, represent accurately, by means of one and two point perspective, simple 3-dimensional objects in space.</p> <p>c. given the necessary information and tools, render scale drawings using the correct tools and methods such as architect's scale, pantograph, grid etc.</p> <p>d. by means of specified assignments and by application of his knowledge of basic forms and perspective, demonstrate his ability to render accurately, in a variety of techniques and media, various natural and man-made forms.</p>	<p>Draw various simple objects in one and two point perspective, above, at and below eye level.</p> <p>Draw geometric plane figures, e.g. a simple floor plan at a given scale.</p> <p>Project a simple room plan into a two-point perspective drawing (could be used as a basis for further assignments in tone or color).</p> <p>Drawings in pencil, charcoal, pen and ink, wash and pen line, etc.</p>	

Notes:

Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>3. Expressive drawing                      - Expressive drawing applies the knowledge of the structure of basic forms and reflects the individual perceptions of the artist.</p> <p>(i.) Nature study                      - detail                      - landscape</p> <p>(ii.) Animal forms</p>		<p>The student will:</p> <p>a. on the basis of his knowledge of the structure of natural and man-made objects and by means of specified assignments, render illustrations that express personal interpretation, mood and emotion.</p> <p>b. given the necessary information and instruction, render expressive drawings of various animal forms in a variety of media and techniques as specified by the instructor.</p>	<p>Outdoor sketching.                      Drawing of plant forms, etc.</p> <p>Interpret a poem, quotation etc. that portrays a particular mood or emotion.</p> <p>Record album and book jacket designs.</p> <p>Advertising illustrations.</p> <p>Analysis and discussion of magazine illustrations and ads.</p> <p>Field trips to zoo or museum.</p> <p>Drawing from accurate reference material.</p>	

Notes:



Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>(iii.) Human form</p> <ul style="list-style-type: none"> <li>- gesture</li> <li>- contour</li> <li>- mass or volume</li> <li>- basic proportions</li> <li>- individual features</li> <li>- basic anatomy</li> </ul> <p>4. Design in painting</p> <ul style="list-style-type: none"> <li>- The elements and principles of design are fundamental to an understanding of painting as to other art forms.</li> </ul> <p>(i.) Introductory problems with the design elements</p>		<p>c. by means of gesture drawing represent the human figure in repose and action.</p> <p>d. by means of contour and mass or volume drawings, represent the contour and the volume of human forms.</p> <p>e. by means of various expressive drawing assignments, using a variety of techniques and media, show an understanding of the basic proportions, individual features and basic anatomy of the human form.</p> <p>The student will:</p> <p>a. by means of specified assignments, apply his knowledge of the elements of design to painting exercises.</p> <p>b. through gallery visits, reports, discussions etc., demonstrate his understanding and appreciation of various works of art, both past and contemporary.</p>	<p>Draw short gesture poses of individuals and groups in gesture, moving poses, flash poses, memory poses etc.</p> <p>Contour drawings of part or all of the figure.</p> <p>Volume or mass drawings using charcoal, conte or wash.</p> <p>Drawings from poses, imagination and reference material.</p> <p>Use various tools, brushes, sticks, cardboard edges etc. to create lines showing emotion, depth etc.</p> <p>Designs repeating basic shapes.</p> <p>Panels or collages of texture.</p>	<p><i>The Natural Way to Draw</i> - Nicolaides</p> <p><i>Painting in the School Program</i> - Timmons</p>

Notes:



Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>(ii.) Art appreciation</p> <p>(iii.) The use of various media                      - synthetic                      - watercolor                      - gouache                      - oil paints                      - collage techniques</p>		<p>c. by means of various experiments and assignments, develop a knowledge of the possibilities and limitations of the various painting techniques.</p> <p>d. by application of his previous knowledge of drawing, demonstrate his ability to render competently compositions, constructive and expressive, in a variety of techniques.</p> <p>e. demonstrate his knowledge of the use and care of the tools and materials used with the various painting techniques.</p>	<p>Analysis of pictorial material, films, slides etc.</p> <p>Experiment with acrylic washes, washes and ink etc.</p> <p>Experiment with brushes, knives, improvised tools etc. on a variety of supports.</p> <p>Experiment with mixed media.</p> <p>Various watercolor techniques, flat, graded, blended etc.</p> <p>Gouache treatments.</p> <p>Collage techniques.</p> <p>Story illustrations.</p> <p>Book jacket and record album designs.</p> <p>Add illustrations.</p>	

Notes:

Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>5. Printmaking</p> <ul style="list-style-type: none"> <li>(i.) Relief</li> <li>(ii.) Intaglio</li> <li>(iii.) Planographic</li> <li>(iv.) Stencil</li> </ul>		<p>The student will:</p> <ul style="list-style-type: none"> <li>a. given the necessary information and through an application of his previous knowledge of design and experience in drawing, create prints by use of the methods of relief, intaglio, planographic and stencil.</li> <li>b. given the necessary information, demonstrate his knowledge of the care and handling of the tools and materials used in the various printmaking processes.</li> </ul>	<p>Analysis of magazine illustrations, ads, etc.</p> <p>Relief</p> <ul style="list-style-type: none"> <li>- Block prints</li> <li>- wood</li> <li>- rubber (tile)</li> <li>- linoleum</li> <li>- plastic etc.</li> </ul> <p>Intaglio</p> <ul style="list-style-type: none"> <li>- Etchings</li> <li>- soft ground</li> <li>- mezzotints</li> <li>- aquatints</li> <li>- dry points etc.</li> </ul> <p>Planographic</p> <ul style="list-style-type: none"> <li>- stone lithographs</li> <li>- plate lithographs</li> <li>- monoprints etc.</li> </ul> <p>Stencil</p> <ul style="list-style-type: none"> <li>- Silkscreen</li> <li>- lacquer film</li> <li>- paper stencils</li> <li>- photo stencils</li> <li>- tusche, glue, crayon etc.</li> </ul>	

Notes:

VI. VISUAL COMMUNICATIONS

3. Commercial Art 22B

Information Design 2D



## INTRODUCTION

Commercial Art 22B may be taken following one of the introductory courses, namely: Visual Communications 12, Industrial Education 10 or Drafting 12.

## I. OBJECTIVE

The objective of Commercial Art 22B is:

to enable the student to learn the use of the necessary terminology and techniques of advertising design, lettering, creation of forms and display in order to communicate ideas and information with accuracy and individuality.

## II. CONTENT

## 1. Introduction

- educational opportunities

## 2. Image creation

- composition and design

- symbols

- layout

- composition and design - three dimensional

- shape and size

## III. REFERENCES

\* Indicates primary references.

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- Dilley, Romilda. *Drawing Women's Fashions*. Watson-Guntill, New York, 1959.
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#### IV. CONTENT

Generalizations, concepts and behavioural objectives are outlined on the following pages. Teachers are expected to develop additional behavioural objectives and activities to supplement the identified content and maintain relevancy.

Topic I: INTRODUCTION

Major: Commercial Art

Generalization A: The place of Commercial Art within the Visual Communication field is essential to occupational choice:

Course: Commercial Art 22B  
(Information Design 2D)

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<ol style="list-style-type: none"> <li>1. The relationship of Commercial Art to the other areas of visual communication</li> <li>2. Traditions and developments in the Commercial Art area.</li> <li>3. Occupational and educational opportunities.</li> </ol>		<p>The student will:</p> <ol style="list-style-type: none"> <li>a. given the necessary information, demonstrate by written test or report, his knowledge of the relationship of Commercial Art to the Visual Communication field and its traditions and developments.</li> <li>b. given the necessary information about careers related to Commercial Art, by means of written test, demonstrate his knowledge of the opportunities and conditions of employment and the possibilities of post-secondary education.</li> </ol>	<p>Field trips Speakers</p>	

Notes:



Generalization B: Image creation is the process of translating an idea into visual form.

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>1. Composition and design. Two dimensional - Elements are the "tools" of design, principles are the methods of using these tools.</p> <p>(i) Review of the elements and principles of design</p> <p>(ii) Color theory</p>		<p>The student will:</p> <p>a. create a variety of 2-dimensional designs using one or more of the elements of design such as line, value, texture etc. in accordance with design principles such as balance, rhythm, harmony etc.</p> <p>b. given the necessary information, by means of a written test, position the primary, secondary and tertiary colors on a color wheel and will demonstrate his understanding of the terminology of color theory such as hue, value, chroma etc.</p> <p>c. given the necessary information and through an application of his previous knowledge of color theory, plan color schemes, mix color and change chroma and value.</p>	<p>Decorative design for fabrics etc.</p> <p>Experimental drawings incorporating one or more of the elements of design.</p> <p>Analysis of color schemes in pictures.</p> <p>Plan color schemes for room interiors etc.</p>	

Notes:

Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>2. Symbols</p> <p>(i.) Lettering</p> <ul style="list-style-type: none"> <li>- Lettering is an arrangement of symbols to create an effective means of communication</li> <li>- History and basic styles in lettering and typography</li> </ul>		<p>The student will:</p> <ol style="list-style-type: none"> <li>a. by means of written test and/or assignments demonstrate his knowledge of the origins and history of the alphabet and the basic styles of lettering and type.</li> <li>b. given the necessary information, optically space a line of lettering as opposed to mechanical spacing.</li> <li>c. given the necessary reference, instruction and by applying his previous knowledge of lettering, demonstrate his ability to letter accurately a variety of gothic styles with "R" style pen and a variety of calligraphic styles with "C" style pen.</li> <li>d. letter accurately an assigned variety of alphabets using lettering brushes.</li> <li>e. using the proper drafting tools, be able to construct lettering</li> </ol>	<p>Collect samples of styles for notebook</p> <p>Analyse ads, type specimen books etc.</p> <p>Space optically, cut out letters from magazine headings etc.</p> <p>Letter inscriptions etc. combined with decorative motifs; illustrations etc.</p> <p>Design and letter signs</p>	

Notes:

Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>(ii) Lettering design</p> <p>3. Layout</p> <p>- The arrangement of graphic symbols to attract attention and to inform.</p> <p>(i) Analysis of ads</p> <p>(ii) Creating an ad - from thumbnail to comprehensive</p>		<p>in an assigned variety of styles for reproduction.</p> <p>f. modify basic letter forms for specified use as symbols, trademarks etc. in combination with other design elements.</p> <p>The student will:</p> <p>a. given the necessary information, recognize different types of ads such as sales, institutional etc. and differentiate between well and poorly designed layout.</p> <p>b. given the necessary instruction and information, translate the information and ideas into a specified ad in the following sequence: thumbnail sketches, rough visuals and comprehensive sketches.</p>	<p>Collect and analyse existing logotypes and symbols.</p> <p>Design a trademark for an imagined or existing company. Combine with lettering or typography for stationery, signs etc.</p> <p>Create various types of layouts, editorial, title pages, newspaper pages etc.</p>	

Notes:

Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>(iii.) Creating an ad - working drawings</p> <p>4. Composition and design. Three-dimensional</p> <p>5. Shape and size</p> <p>(i.) Creation of forms - additive and subtractive techniques</p> <p>(ii.) Arranging of forms</p>		<p>c. given the proper tools, materials and information, develop from a comprehensive sketch, a set of working drawings for reproduction.</p> <p>The student will:</p> <p>a. given the necessary information and appropriate references, relate the principles and elements of design to various 3-dimensional forms through a study of these forms both past and contemporary.</p> <p>The student will:</p> <p>a. construct a variety of forms using additive techniques such as constructions from cardboard, wood, found materials, clay, papier mâché, wire sculptures etc.</p> <p>b. develop a variety of forms using subtractive techniques with materials such as clay, plaster of paris, wood, etc.</p>	<p>Analysis and discussion of 3-dimensional forms - architectural, displays, sculpture etc.</p> <p>Translate a drawing into a relief representation with wood, cardboard etc.</p> <p>Sculpt free forms, objects, etc.</p>	

Notes:

Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
		<p>c. given the necessary information and by applying his previous knowledge of design and construction of forms, arrange various forms and/or objects into a well designed display or still life.</p> <p>d. plan and execute to scale, model displays according to given specifications.</p>		

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VI. VISUAL COMMUNICATIONS

4. Commercial Art 22C

Design 3D



## INTRODUCTION

Students may take Commercial Art 22C following the introductory course. However, selecting the modules in the sequence suggested provides a more thorough program.

## I. OBJECTIVE

The objective of Commercial Art 22C is:

to enable the student to learn the use of the necessary terminology and techniques of advertising design, lettering, creation of forms and display in order to communicate ideas and information with accuracy and individuality.

## II. CONTENT SUMMARY

## 1. Image creation

- principles and elements of design
- tools and equipment
- safety
- three-dimensional forms
- visual merchandising
- exhibits

## III. REFERENCES

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- Rothenstein, Michael. *Linocuts and Woodcuts*. Studio Vista, Rochester, G. B., 1965.
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## IV. CONTENT

Generalizations, concepts and behavioural objectives are outlined on the following pages. Teachers are expected to develop additional behavioural objectives and activities to supplement the identified content and maintain relevancy.

Topic I: IMAGE CREATION

Major: Commercial Art

Generalization A: Image creation is a process of translating ideas into meaningful visual symbols.

Course: Commercial Art 22C  
(Design 3D)

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>1. The Principles and Elements of Design</p> <p>(i.) Sculptural Images</p> <p>(ii.) Structural Images</p> <p>2. Tools and Equipment - designed to serve a specific function. Their proper use is essential for the safety of the user.</p>		<p>The student will:</p> <p>a. given a test, correctly answer questions in regard to the language of design.</p> <p>a. given a specific tool, or instrument, demonstrate the ability to use it properly and safely.</p>	<p>Read books on design. Take samples from the immediate environment to discover the application of the elements and principles of design to the creation and construction of 3-D objects.</p> <p>Teacher demonstrates and students exercise the proper and safe use of such handtools as: measuring tools, layout tools, planes, hand saws, braces, augers, drills, hammers, clamps, screwdrivers, etc.</p> <p>And such machine tools as: bank saw, table saw, jointer, portable drill, jig saw, portable sander, grinding wheels, drill press, etc.</p>	<p>Rowland, Kurt. <i>Looking and Seeing Series</i>. Ginn &amp; Company Ltd., London, 1964.</p> <p>Safety Manual.</p> <p>Operating Manual for Individual Machine Tools.</p>

Notes:

Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>Three-Dimensional Forms</p> <p>(i.) Creation</p> <p>(ii.) Construction</p>		<p>The student will:</p> <p>a. given an assignment in a 3-D design, select and use materials in accordance with the specifications and objectives of an assignment.</p>	<p>Working with clay:</p> <p>handform pottery, simple sculptural forms resembling human and animal form, ceramic murals, etc.</p> <p>Working with plaster of paris:</p> <p>make moulds, plaster carvings, etc.</p> <p>Working with wood:</p> <p>carving sculptures, constructing open and closed boxes, shelves, stands, etc.</p> <p>Working with metal &amp; wire:</p> <p>soldering, welding, bending, cutting, sculptural forms, structural forms, decorative forms, etc.</p>	<p>Rottger.</p> <p><i>Creative Clay Crafts</i>, Reinhold, 1963.</p> <p>Johnson.</p> <p><i>Sculpture - Basic Methods and Materials</i>, McKay, 1960.</p> <p>Knudsen.</p> <p><i>How to Make Shapes in Space</i>, Dutton &amp; Co. New York, 1962.</p>

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Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
		<p>The student will:</p>	<p>Working with plastic:                      sheet plastic; cutting, joining, bending, vacuum forming.                      plastic resin; using moulds to create sculptural, structural, or decorative forms.</p> <p>Working with paper and card:                      cutting, folding, etc.; geometric forms; cube, cone, cylinder, polyhedrons.</p> <p>Working with fabrics:                      dyeing batik, decorative wall hangings, drapes, banners, etc.</p>	<p>Roukes, Nicholas.  <i>Sculpture in Plastics</i>, Watson-Guption, New York, 1968.</p> <p>Rottger.  <i>Creative Paper Craft</i>, Batsford Ltd. London, 1959.</p> <p>Stephen.  <i>Fabric Printing by Hand</i>, General Publishing Co., 1965.</p> <p>Krevitsky.  <i>Batik: Art and Craft</i>, Reinhold, 1964.</p>

Notes:

Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>Visual merchandising</p> <p>(i.) Promotional displays - serves to sell products or services</p> <p>(ii.) Facsimiles often replace an actual product</p> <p>(iii.) Displays use written or printed information, posters, charts and graphs to complement the product.</p>		<p>The student will:</p> <p>a. given a specific product plan the layout, collect all necessary items to be displayed, create complementary props and set up the display.</p> <p>b. given a product and the tools and materials, create a two- or three-dimensional image of that product.</p> <p>c. given the specifications, write or print showcards, price tags, etc., using pens, brushes or magnetic letter presses.</p> <p>d. given the specifications, draw, paint, or photograph complementary pictorial information.</p>	<p>Visit department stores, grocery stores, etc. View the displays, discuss purpose, effect, aesthetic appeal, technical detail such as display furniture, lighting, materials.</p> <p>Thumbnail sketch display idea.</p> <p>Sample assignments: illustrate an overdimensional steak on showcard 36" x 48" in size; build a facsimile of a soupcan four feet high.</p> <p>Exercise lettering with pen and brush. Four alphabets: roman, gothic, script and text.</p> <p>Print signs using a magnetic letterpress.</p> <p>Render complementary graphs, maps, photographs. In original or enlarged format, e.g. paint farm</p>	<p>Richert, Meyer, Haines. <i>Retailing, Principles and Practices</i>, Chapter 8, Gregg Division, McGraw-Hill, New York, 1968.</p>

Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
(iv.) A product to be promoted must be in prominent view.		e. given the appropriate material and the dimensions, construct steps, stages, pedestals or shelves on which a product, or line of products is to be displayed.	scenery as a backdrop for an agricultural display.  Take a series of photographs for a display promoting an art course.  Select display area, determine dimensions, draw plans, select material to be used, build supporting structures.	American Technical Society. <i>Fundamentals of Carpentry, Vol. 2.</i> Practical Construction, Chicago, 1965
(v.) Special props are used to display particular products.		f. given the assignment to display such fashion accessories as gloves, shoes and hats, using a selected pliable material, create the necessary parts of the human form to display these items.	Make hands, feet, busts from paper mâché. Make other human or animal forms from a variety of materials.	Anderson, M. <i>Paper Mâché</i> , Sterling Publications Co., New York, 1965.
(vi.) Dried natural or artificial plant forms are used to complement the display of a product.		g. given a list of complementary items needed in a display, collect real plantforms or create artificial plantforms from any given material.	Gather leaves, flowers, branches, small trees and prepare for display. Make artificial plant forms from paper, fabrics, plastic, etc.	Cynhers, E. H. <i>Modern Abstract Flower Arrangements</i> , Hearthside Press Inc., New York, 1965.

Notes:

Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>(vii.) Parts of a display may be mobilized to create special attention.</p> <p>(viii.) Sometimes audio-visual methods are used in display.</p>		<p>h. given the assignment and specifications of the mobile part of a display, design and build simple mechanical devices to be operated by hand or by a small electric motor, to activate movement.</p> <p>i. given the specifications of a display, create filmstrips, slide sets, 8mm. movies, video and audio tapes and cassettes.</p> <p>j. given the assignment to make an audio-visual presentation, use audio-visual hardware properly and effectively.</p>	<p>Design and build mechanical devices based on pendulum, stroke, or rotator action.</p> <p>Instruct and exercise students in the use of audio-visual recording and replay equipment and material.</p> <p>Give specific assignments e.g. make a slide set showing tools, materials and techniques of water color painting; make a tape recording of the commentary to complement the slide set; make a presentation of both.</p>	<p>Brown, Lewis, Harclerod. <i>AV Instruction, Media and Methods</i>, McGraw-Hill, New York, 1969.</p>

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Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>(ix.) Displays are not only promotional but sometimes have institutional objectives.</p> <p>5. Exhibits</p> <p>(i.) Exhibitions combine the collective effort of a group of exhibitors. They are usually limited in time.</p>		<p>k. given a specific theme, plan and set up displays in relation to a particular season of the year, a religious or national holiday, a local event.</p> <p>l. given a test students will define the significance in the area of visual merchandising of:</p> <ul style="list-style-type: none"> <li>- technological displays</li> <li>- scientific information</li> <li>- artistic achievement</li> <li>- educational displays</li> </ul> <p>The student will:</p> <p>a. given the list and number of participants, and the time and objectives of an exhibition, plan, organize, and facilitate site, furniture and other display props for the set-up of individual displays.</p>	<p>Create displays that coordinate with events in the school or the community, e.g. open house, Klondike Days, etc.</p> <p>Make arrangements with a neighborhood store owner to set up a window or store display for him.</p> <p>Organize exhibitions that combine the efforts of various departments of your school.</p> <p>For open house: A series of booths for various subject areas set up in the school.</p> <p>For education week: A series of booths for various subject areas set up in a shopping mall.</p>	

Notes:

Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>(ii.) Museum exhibits preserve and inform about historic heritage, scientific and technical knowledge, and artistic achievement. They are mainly permanent displays.</p>		<p>b. Given a test, correctly define the specific objectives of permanent museum exhibits in contrast to time limited displays.</p> <p>c. given the specifications and a particular theme for a permanent exhibit, plan, collect or create the necessary items and set up such a display.</p>	<p>At Christmas time: A bazaar to sell articles produced by students in the various activity areas.</p> <p>Visit museums and art galleries.</p> <p>Study and discuss the various displays.</p> <p>Analyze materials, tools and techniques used to create the display.</p> <p>Create models, artifacts, replicas of objects that are used in museum exhibits.</p> <p>Consult teachers of other departments; they are often in need of display items.</p>	<p>Canada, Department of Agriculture. <i>Collection and Care of Botanical Specimens</i>. Queen's Printer, Ottawa, 1962.</p> <p><i>Preparing Insect Displays</i>. Queen's Printer, Ottawa, 1958.</p> <p>Anderson, R. M. <i>Methods of Collecting and Preserving Vertebrate Animals</i>. National Museum of Canada, Bulletin No. 69, Biological Series No. 18, Queen's Printer, Ottawa, 1968.</p>

Notes:



VI. VISUAL COMMUNICATIONS

5. Commercial Art 32A

Commercial Illustrations

## INTRODUCTION

Students may enrol in Commercial Art 32A following the introductory course. However, several level two courses will provide needed background and experience for good production work.

## I. OBJECTIVE

The objective of Commercial Art 32A is:

to enable the student to learn the necessary terminology, tools and techniques of illustration, photography, and printmaking in order to communicate ideas and information with accuracy and individuality.

## II. CONTENT SUMMARY

## 1. Image creation

- illustration techniques
- book and magazine illustrations
- fashion illustrations
- trademarks and logotypes
- package design
- cartoons
- technical illustrations
- architectural rendering
- photography

## III. REFERENCES

As previously listed.

## IV. CONTENT

Generalizations, concepts and behavioural objectives are outlined on the following pages. Teachers are expected to develop additional behavioural objectives and activities to supplement the identified content and maintain relevancy.

Topic I: IMAGE CREATION

Major: Commercial Art

Generalization A: The proper use of tools and the selection of the appropriate media are important in rendering visual images that are qualitatively acceptable.

Course: Commercial Art 32A  
(Commercial Illustrations)

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
1. Illustration Techniques		The student will: a. given any of the various tools used in illustration techniques, demonstrate his ability to use these tools as instructed. b. given an assignment, select the most proper medium to achieve the illustrative effect specified by the objectives of the assignment.	Teacher demonstrates the use and care of the various tools and instruments used by commercial artists and assigns special exercises for the student. Teacher demonstrates and explains the various illustration techniques emphasizing range and limitation of application of each medium. Students do exercises in each technique.	It is recommended that textual resources listed for 22C be part of the Commercial Art library. See p. 66.
2. Book and Magazine Illustrations - are created to give additional visual stimulation to any literary text.		a. given any selected literary text, design and render illustrations that relate to the content of that written material.	Study illustrations in books and magazines, compare and evaluate. Discuss the various purposes for which books are written, e.g., entertainment or information, or both.	Bland, David. <i>A History of Book Illustration</i> . World Publ. Co., Cleveland, 1958.

Notes:

Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>Fashion Illustrations - give information about the appearance, the style, and the materials of specific garments.</p>		<p>The student will:</p> <p>b. undertake research, and collect resource material in relation to the theme or objectives of a required illustration to create an authentic visual image.</p> <p>a. given instructions in human anatomy and a diagram of the human body, accurately name all parts of the human body on the diagram.</p> <p>b. when shown pictures selected from a book on the history of costumes, students will accurately identify styles and times.</p>	<p>Differentiate between fiction and non-fiction, technical books, text books, children's books, etc.</p> <p>Design and render illustrations for books and magazines in relation to the character of a specific publication and its particular content.</p> <p>Study anatomy of the human figure.</p> <p>Render drawings of parts of the human figure, and the whole figure in various poses.</p> <p>Study history of costumes.</p> <p>Collect reference file of costumes and fashions from the past and the present, and from any country.</p>	<p>Marshall, Francis. <i>Magazine Illustration</i>. Studio Books, The Viking Press New York, 1960.</p> <p>Doten. <i>Fashion Drawing</i>. Harper &amp; Row, Publishers, New York: 1953.</p> <p>Collect reference file of costumes and fashions from the past and the present, and from any country.</p>

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Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>4. Trademarks and logotypes - symbols that identify a company and its product or service.</p>		<p>The student will:</p> <ul style="list-style-type: none"> <li>c. given diagrams of men's and women's garments, identify individual parts of these garments by their proper name.</li> <li>d. given an assignment, illustrate the human figure in any pose; singular, or in a group; from life or from photographs.</li> <li>e. represent the various fabrics and materials used for fashions and fashion accessories in a recognizable manner, and in any requested medium and technique.</li> <li>a. given the name of a real or fictitious company, create and render a trademark of logotype that is outstanding, and representational for the product, or service of this company.</li> </ul>	<p>Render drawings of fashion materials to give visual account of texture, color, pattern, etc.</p> <p>Collect and study nationally known trademarks (Shell, Pelikan, General Electric, etc.)</p>	<p>Kamekura, Yusaku. <i>Trademarks and Symbols of the World</i>. Reinhold, New York, 1965.</p>

Notes:



Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>Package Design. A package on a shelf in a retail store is an advertisement capable of affecting the sale at the moment of purchase.</p>		<p>The student will:</p> <p>b. given the assignment to write a paragraph on the ethics of business in regard to trademarks, state the legal requirements for the design of such symbols, and will also point out the consequences of plagiarism.</p> <p>a. given a test, correctly answer questions concerning the objectives of merchandising in regard to package design; attractiveness, easiness of handling and storing, protection of product, and re-usability and disposability of package.</p>	<p>Study related literature in regard to design and legal requirements.</p> <p>Design and render various trademarks and logotypes based on real or fictitious company names and products.</p> <p>Proceed in successive steps from thumbnail sketches of ideas to comprehensive form of representable design.</p> <p>Collect samples of packages.</p> <p>Study and discuss: design, function, fulfillment of objectives, etc.</p>	<p>Herdeg, Walter. (Editor) <i>Packaging: An International Survey of Package Design.</i> Amstutz &amp; Herdeg, Zurich, 1959.</p>

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Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>6. Cartoons</p> <p>(i.) illustrate in a usually exaggerated manner, human form, human nature, and the bodily and facial expression of human emotions.</p>		<p>The student will:</p> <p>b. given a test, correctly answer questions concerning legislative regulations in regard to labeling, deceiving package size, and relation of illustration on package to the content.</p> <p>c. given a product, design a package that fulfills the objectives of merchandising, and takes legislative regulations into consideration.</p> <p>a. given such words as sad, sceptic, thoughtful, conceited, crying, smiling, laughing, gay, joyful, bright, dull, mean, devilish; caricaturize each of these in illustrations of facial and/or bodily expressions.</p>	<p>Gather competitive packages of a specific product (toothpaste); design a package that is different and stands out from this collection.</p> <p>Study the objectives of merchandising, and legislative regulations.</p> <p>Design and render packages for real or fictitious companies and their products.</p> <p>Study and draw the human face and body to capture and represent all expressions of human form and emotion.</p> <p>Collect, study and compare the many examples of cartooning. Evaluate their purpose and appeal.</p>	<p>Nelson, Roy Paul.</p> <p><i>Fell's Guide to the Art of Cartooning.</i></p> <p>Frederick Fell, Inc., New York, 1962.</p>

Notes:

Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>(ii.) Satiric cartoons employ irony and sarcasm to criticize, to ridicule, or to express contempt.</p>		<p>The student will:</p> <ul style="list-style-type: none"> <li>b. given pictures of a specific personality, create satiric drawings of that personality without loss of resemblance.</li> <li>c. given a story, create the characters for this story, and draw a comic strip consisting of a specified number of frames in which the story is illustrated in logical succession.</li> </ul>	<p>Draw satiric cartoons based on events of political, economical, or social nature.</p> <p>Invent your own cartoon characters and develop a comic strip:</p> <ul style="list-style-type: none"> <li>A) to be published in the comics section of a newspaper, or the school paper.</li> <li>B) to be used for an advertisement of a product published in a magazine.</li> <li>C) to be used as a one-minute commercial on television.</li> </ul>	

Notes:

Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>7. Technical Illustrations.</p> <p>(i.) visualize appearance and function of a technical product prior to production.</p> <p>(ii.) technical illustrations also help to promote a product after its production by explaining its usefulness, function, and intrinsic value.</p>		<p>The student will:</p> <p>a. given a blueprint of a 3-drawer chest, render:</p> <p>(i.) an isometric drawing,                      (ii.) an orthographic projection,                      (iii.) a perspective drawing (2 point),                      (iv.) an exploded view drawing.</p> <p>b. given a spray gun, render:</p> <p>(i.) an assembly drawing of its parts                      (ii.) an illustration for advertising purposes of that gun.</p>	<p>Study literature on technical illustration.</p> <p>Do exercises in the various form of technical illustration.</p> <p>Start drawing simple forms such as a cube, cone, etc.; proceed toward more complicated forms.</p> <p>Render technical illustrations for:</p> <p>A) technical manual                      B) newspaper ad                      C) promotional pamphlet</p>	<p>Gibby, C.J.,</p> <p><i>Technical Illustration</i>. American Technical Society, Chicago, 1967.</p>

Notes:

Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>3. Architectural Rendering. Visualizes a building before it is constructed. It describes appearance, size, materials, and includes parts, or all of the natural setting in which the building is to be erected.</p>		<p>The student will:</p> <p>a. given a floor plan and the elevations of a building, render a 2 point perspective illustration of that building within the framework of the given specifications of scale, point of view, eye level, natural setting, and technique and media.</p> <p>b. given the measurements of height, width, and depth, correctly apply these dimensions to the scale of the perspective illustration.</p>	<p>Draw the basic forms in one and two point perspective.</p> <p>Combine several basic forms to resemble a building, or group of buildings. Draw in one and two point perspective.</p> <p>Exercise perspective drawings of various forms of buildings, e.g., tall, low, wide, etc.</p> <p>Render illustrations of a building seen from various eye levels, e.g., building in a valley, building on a hill, etc.</p> <p>Exercise drawings of various natural or man-made settings, e.g., desert, seaside, mountains, cliffs, cityscape, etc.</p>	<p>Halse, A.O.</p> <p><i>Architectural Rendering.</i> McGraw-Hill Inc., New York, 1970.</p>

Notes:



Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>9. Photography - An Important Tool of the Illustrator to Collect Reference Material, or to Achieve Special Graphic Effects.</p>		<p>The student will:</p> <ul style="list-style-type: none"> <li>c. given a test, correctly define the terminology used in the perspective, e.g. vanishing point, eye level, station point, distance point, etc.</li> <li>a. given a camera and film, take pictures as specified in particular assignments.</li> <li>b. given the darkroom facilities and the chemicals, develop film into usable negatives, and create photographic prints to fulfill given objectives.</li> <li>c. given an assignment, combine photographic techniques to fulfill specified objectives of commercial art.</li> </ul>	<p>Render illustrations in pencil, pen &amp; ink, charcoal, pastels, wash techniques, watercolor, tempera, airbrush, etc.</p> <p>Study function and use of camera, lightmeter, enlarger, and other photographic equipment.</p> <p>Take pictures of still and moving objects under various lighting conditions, indoors and outdoors.</p> <p>Mix chemicals, develop film, make contact prints, test strips, enlarged prints.</p>	<p>Horrell, C. Wm. &amp; Steffes, R.A.</p> <p><i>Introductory and Publication Photography.</i> American Yearbook Co., Keniworth Press, Eau Claire, Wisc., 1967.</p>

Notes:

Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
		<p>The student will:</p> <p>d. given a diagram, correctly identify the operating parts of a camera, enlarger, and other photographic equipment.</p> <p>e. given a test, correctly define such theoretical concepts of photography as:  exposure time, aperture, depth of field, film type and speed, etc.</p>	<p>Sample assignments:</p> <p>Take pictures of artist's tools and materials, e.g. water color tubes and brushes. Make an enlarged print, letter brand name onto print, take pictures of girl's face, take pictures of beauty aids. Make prints of each and create a photographic collage. Retouch if necessary. Take picture of collage, make enlarged print of new negative, and add lettering as specified.</p>	

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VI. VISUAL COMMUNICATIONS

6. Commercial Art 32B

Production Technology

## INTRODUCTION

Commercial Art 32B may be taken any time after completion of the 22A course. This is an activity oriented course based on skills learned in previous courses.

## I. OBJECTIVE

The objective of Commercial Arts 32B is to provide a working environment for students to develop an awareness of:

1. the various demands and pressure technology imposes on the individual and the individual imposes on technology.
2. the human element and its relationship to the efficiency of the business.
3. the mechanics of an industrial organization.

## II. CONTENT SUMMARY

1. An introduction to industry through production technology
  - modern civilization and industrial dependence
  - facets of industry; men, machines, materials
2. Industry and division of labor
  - job and operation breakdowns
  - flow charts
  - labour allocations
3. Personnel organization
  - industrial organization
  - formal organization
  - informal organization
4. Research and development
  - elements of a salable product
  - industrial research
  - prototype development

5. Simulated industrial production
  - industrial production
  - physical problems
  - sociological problems
6. Technological changes
  - growth of knowledge
  - technological changes and man

### III. REFERENCES

#### Books

- Brown, J. A. C. *The Social Psychology of Industry*. Penguin Books Ltd., 1965.
- Haws, Robert W. and Carl J. Schaffer. *Manufacturing in the School Shop*. American Technical Society, 1966. Available from General Publishing Co. Ltd., Don Mills, Ontario.
- Hebert, A. R. *Introduction to Management*. Sir Isaac Pitman of Canada, Toronto, Ontario, 1966.
- Hulen, Charles R. *A Flock of Mass-Produced Ducks*. Industrial Arts and Vocational Education, September 1970. Pn. 29-34.
- Keane, George R. *Teaching Industry Through Production*. American Industrial Arts Association, 1959.
- Lindbeck, J. R. and Irvin T. Lathron. *General Industry*. Conn Clark Publishing Company, 1969.
- Lindbeck, John. *Is Package Design your Students' Bag?* Industrial Arts and Vocational Education, February 1972. Pn. 30-31.
- Sayles, Leonard R. and George Strauss. *Human Behavior in Organizations*. Prentice-Hall Inc., 1966.
- Toffler, Alvin. *Future Shock*. Bantam Books of Canada Ltd., 1970.

Whaley, Don. *Simulate Industry in a Laboratory Factory*. Industrial Arts and Vocational Education, October, 1970. Pn. 39-42.

### Films

#### *Form and Formula.*

16mm, sound, color, 40 minutes.

The Society of the Plastics Industry of Canada, 1262 Don Mills Road, Don Mills, Ontario. Ph. 449-3444.

Explains the research, development and testing of different plastic raw materials touching on their characteristics; forms in which they are available, manufacturing processes involved; and the development and testing of finished products.

#### *Loose Fill with Pelaspan-Pac.*

16mm, sound, color, 11 minutes.

The Dow Chemical Company, Audio-Visual Center, Abbott Road Building, Midland, Michigan 48640.

A new product is available that takes packaging a long step forward in the search for a truly ideal loose-fill packing material. The product, trade-marked Pelaspan-Pac by Dow, consists of strands of foamed plastic. The film points out the property and cost advantages of Pelaspan-Pac over older loose fill packing materials.

#### *Packaging With Pylite.*

16mm, sound, color, 12 minutes.

Koppers Company, Plastics Division, Koppers Building, Pittsburgh, Pa. 15219.

This film illustrates the many packaging applications of Pylite foam plastic.

#### *I Am a Country.*

16mm, color, 25 minutes, 7 seconds. 106C 0167 215.

National Film Board of Canada, Centennial Building, 10031 - 103 Avenue, Edmonton.

This film provides a showcase for products manufactured in Canada, from aircraft designed for special duties, to pre-cast bathrooms that can be installed in one simple operation. There is heavy duty machinery developed for the special needs of Canadian industry. There are women's fashions of universal appeal. All bear the "Made in Canada" label and can be viewed in this film in color and at close hand. Commissioned to Crawley Films Limited for Department of Trade and Commerce.

*The Polyolefins.*

16mm, sound, color, 28 minutes.

Shell Film Library, Box 100, Calgary 2, Alberta.

This film illustrates the sequential progress followed in researching and developing new materials for existing products. Three polyolefins are referred to in so doing.

## Relevant Films:

- a.) Available from the Department of Extension, University of Alberta, Edmonton, Alberta.

	<u>Time</u>	<u>Rent</u>
<i>All I Need is a Conference.</i>	28 min.	\$3.25
<i>Breaking Down the Delegation Barrier.</i>	30 min.	3.50
<i>Critical Path.</i>	16 min.	2.95
<i>Discipline: Giving Orders.</i>	15 min.	1.75
<i>Discipline: Reprimanding.</i>	10 min.	1.25
<i>Emotional Styles of Human Behavior.</i>	24 min.	1.90
<i>Imagination at Work.</i>	21 min.	2.75
<i>Improving the Job.</i>	9 min.	1.25
<i>Instructing the Worker on the Job.</i>	14 min.	1.50
<i>Introducing the New Worker to His Job.</i>	16 min.	1.75
<i>Maintaining Good Working Conditions.</i>	9 min.	1.25
<i>Maintaining Quality Standards.</i>	10 min.	1.25
<i>Manager Wanted.</i>	28 min.	4.20
* <i>The Department Manager.</i>	30 min.	1.75
* <i>The General Foreman.</i>	30 min.	1.75
* <i>Man on the Assembly Line.</i>	30 min.	1.75
* <i>The Skilled Worker.</i>	30 min.	1.75
* <i>The Vice - Pres.</i>	30 min.	1.75
<i>The New Supervisor Takes a Look at His Job.</i>	13 min.	1.25
<i>Person to Person Communication</i>	14 min.	2.25
* <i>Risk and Forecasting</i>	10 min.	1.55
<i>Workshop Process</i>	12 min.	1.35
<i>You are at the Bargaining Table.</i>	50 min.	4.80
<i>Automation.</i>	84 min.	6.25
* <i>This Automation Age.</i>	28 min.	1.25

*Men at Work.	27 min	1.75
Dues and the Unions.	17 min.	1.25
Fact Finding, not Fault Finding.	13 min.	1.75
*The Grievance.	30 min.	1.80
*Placing the Right Man on the Right Job.	13 min.	1.25
*Shop Steward.	22 min.	1.25

b.) Available from the Workmen's Compensation Board, Edmonton, Alberta.

*Communication for Safety Series*

Part #3 *Setting 'Em Straight*  
 Part #4 *Let's Everybody Help*

*Supervising for Safety*

Part #1 *Fragile - Handle Feelings with Care*  
 Part #2 *It's an Order*  
 Part #3 *Call 'Em on the Carpet*

#### IV. CONTENT

Generalizations, concepts and behavioural objectives are outlined on the following pages. Teachers are expected to develop additional behavioural objectives and activities to supplement the identified content and maintain relevancy.



Topic I: AN INTRODUCTION TO INDUSTRY THROUGH PRODUCTION TECHNOLOGY

Major: Commercial Art

Generalization A: Modern civilization is highly dependent upon industry.

Course: Commercial Art 32B  
(Production Technology)

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>1. Modern civilization and industrial dependence</p> <p>2. Lab simulation of industry</p> <p>3. Interrelated facets of industry</p> <p style="padding-left: 20px;">(i.) Men</p> <p style="padding-left: 20px;">(ii.) Machines</p> <p style="padding-left: 20px;">(iii.) Materials</p>		<p>The student will:</p> <p>a. given the appropriate materials explain several ways in which modern civilization is dependent upon industry for its existence.</p> <p>b. following a presentation by the teacher, explain the significance of the course and its relationships to industry in Canada.</p> <p>c. following a group discussion, explain several interrelationships among such industrial facets as men, machines and materials.</p>		<p>Film - <i>I Am a Country</i>.</p> <p><i>Introduction to Management</i> Chapter 3.</p> <p><i>General Industry</i> - Section 1.</p>

Notes:

Generalization B. Industrial production is highly dependent on a study of the sequential operations central to a product and the associated division of specialized labor required to perform them.

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
1. Job and operation breakdowns		The student will: a. given the appropriate materials as an introduction, take a product and isolate the corresponding job and operation breakdown.	Read and discuss procedures followed in constructing job and operations breakdowns.  Have students take an existing product and make a job and operations breakdown.	<i>Manufacturing in the School Shop</i> - pp. 19 - 23.
2. Flow charts and diagrams		b. given the appropriate introductory information, prepare "critical incident charts" and "plant layout diagrams" for the production scheduling of a selected product.	Read and discuss procedures followed in preparing "critical incident charts" and "plant layout diagrams". Have students take an existing product and develop related charts and diagrams.	<i>Manufacturing in the School Shop</i> - pp. 29 - 35.
3. Labor allocations		c. with an existing knowledge of job and operations breakdowns, allocate personnel to the required jobs involved in a specified product.	Following the establishment of a job and operations breakdown for a product, students can then decide on the duties required by various personnel involved in the product manufacturing and make the appropriate allocation.	<i>Manufacturing in the School Shop</i> - pp. 38 - 40.  <i>A Flock of Mass-Production Ducks</i> - pp. 33.

Notes:

Generalization C: Industrial organizations require an interrelationship of management and labor to facilitate and coordinate the many activities central to manufacturing a product.

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
1. Industrial organization (i.) corporation (ii.) partnership		The student will: a. given the appropriate materials, isolate the various classifications of industrial organizations and discuss their advantages and disadvantages (e.g. corporation, partnership, etc.)	Following a reading assignment, a class session can be spent discussing the many classifications of industrial organization.	<i>Introduction to Management - Chapter 4 and 5.</i>
2. Formal organization (i.) management (ii.) hierarchy (iii.) communications (iv.) responsibilities (v.) unions		b. given the appropriate materials, discuss the formal organization making reference to line and staff hierarchies, communication channels, responsibilities and unions.	Following a reading assignment, the aspects of formal organization can be discussed in a class by making reference to local industrial firms.	<i>Social Psychology of Industry.</i>  <i>Human Behavior in Organizations.</i>
4. Informal organization (i.) labor (ii.) interrelationships (iii.) conflicts (iv.) communications (v.) responsibilities		c. given the appropriate materials, discuss the necessity for informal organizations, the ways in which they are formed, the conflicts and pressures within them, the communication among their members and their interrelationship with the formal organization.	Following a reading assignment, the various aspects of the informal organization can be discussed in class. Reference can be made to actual student experiences.	<i>Social Psychology of Industry.</i>  <i>Human Behavior in Organizations.</i>

Notes:

Generalization D: Research of salable products and the development of prototypes are essential prerequisites to any successful business venture.

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>1. Elements of a salable product</p> <p>(i.) markets (ii.) advertising (iii.) competition (iv.) production (v.) cost</p>		<p>The student will :</p> <p>a. given the appropriate materials, isolate elements such as markets, advertising, demand, competition, production time and costs in considering salable products and apply such considerations in suggesting a product to be produced in the lab.</p>	<p>Keeping the elements of salable products in mind, each student can suggest an appropriate product suitable to lab production. The resulting suggestions can then be discussed in class.</p>	<p><i>Manufacturing in the School Shop</i> - pp. 14 - 18.</p>
<p>2. Industrial research</p>		<p>b. given the appropriate introductory materials, explain how research is used in industry and the methodology followed in solving problems.</p>	<p>View <i>Form and Formula</i> and <i>The Polyolefins</i> and discuss research on an industrial scale and its implications for the lab.</p>	<p>Films - <i>Form and Formula</i> - <i>The Polyolefins</i></p>
<p>3. Prototype development</p>		<p>c. given the appropriate introductory information, apply their knowledge of industrial research in developing prototypes for selected products.</p>	<p>Students can divide into groups and research selected products. In the process of their research the following will be considered: job and operation breakdowns, flow charts and diagrams, required men, machines, materials and money, packaging, advertising, jigs and fixtures, pricing, consumer surveys.</p>	<p><i>Manufacturing in the School Shop</i> - pp. 19 - 35.</p> <p><i>Is Package Design Your Students' Bag?</i> - pp. 42 - 49.</p> <p>Films - <i>Loose Fill with Pelaspan-Pac</i> - <i>Packaging with Pylite</i></p>

Notes:







Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
3. Sociological problems		c. given an opportunity to simulate industrial production, encounter, identify, discuss and attempt to solve sociological problems such as worker morale, strikes, interrelationships and communications and relate these to realistic industrial settings.	Same as above. Some sociological problems to be alert to include: groups - their function, pros and cons, communication, informal organization, work incentives, worker morale, strikes, labor and management interrelationships.	

Notes:

Generalization F: With the exponential growth of scientific knowledge, new materials and methods of handling them are developed. Such innovations are influential in technological change and affect the role of man in an industrial setting.

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>1. Growth of scientific knowledge</p> <p>2. Technological changes and man</p>		<p>The student will:</p> <p>a. given the appropriate introduction, discuss several current scientific developments and their applications.</p> <p>b. given the appropriate materials, relate the effects that technological change has on man.</p>	<p>Through written activities and class discussion, many examples of technological change and the resultant effects on man's role in industry can be brought forward.</p>	<p><i>Hebert, A R</i>  <i>Introduction to Management - Chapter 1 and 2.</i>  <i>Toffler, Alvin</i>  <i>Future Shock.</i></p>

Notes:

Generalization

Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
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Notes:

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Concept and Sub-Concepts	Approx. Time	Behavioural Objectives	Activities or Jobs	Resources
<p>1. Growth of scientific knowledge</p> <p>2. Technological changes and man</p>		<p>The student will:</p> <p>a. given the appropriate introduction, discuss several current scientific developments and their applications.</p> <p>b. given the appropriate materials, relate the effects that technological change has on man.</p>	<p>Through written activities and class discussion, many examples of technological change and the resultant effects on man's role in industry can be brought forward.</p>	<p><i>Hebert, A R</i>  <i>Introduction to Management - Chapter 1 and 2.</i>  <i>Toffler, Alvin</i>  <i>Future Shock.</i></p>

Notes:





VI. VISUAL COMMUNICATIONS

7. Commercial Art 32C

## INTRODUCTION

The last module of the Commercial Art sequence is open to students who have completed 30 credits or six modules in the major.

The 125 hours of instruction time available in this module may be used to:

a. provide greater depth to a module taken previously. Individual students, groups of students or whole classes may elect to study an area in more detail. This in-depth study could be in Design 2D or 3D, General Illustration or Commercial Illustration, or any of the modules named in the Commercial Art sequence, or

b. allow students to engage in actual commercial art work supervised by the Commercial Art teacher and by a craftsman on the job.

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